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ABSTRACT

This course is designed to introduce the high school student to straight and stylized make-up techniques for thrust, proscenium, and arena staging. The student is expected to attain a number of performance objectives. He must be able to (1) trace the use of theatrical make-up from primitive times to the present, (2) identify make-up materials, (3) apply a base coat for make-up, (4) apply a proper base, highlights, and lowlights for a particular character, (5) complete make-up for two stages of aging, (6) demonstrate the use of false hair; (7) demonstrate the use of stylized make-up, (8) use latex or other highly specialized materials to complete a character make-up, (9) create a facsimile of a well-known person or character from a play, and (10) design the make-up for major characters in a children's play. A description of the rationale for the course, various teaching strategies for each objective, and a bibliography are included. (Author/DI)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

Faces for the Actor

5113.49
5114.841
5115.841
5116.841
5183.03

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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English, Drama

Written by Lou D. McLean
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

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COURSE TITLE: FACES FOR THE ACTOR

COURSE DESCRIPTION: Straight and stylized theatrical make-up for thrust, proscenium, and arena staging. Demonstration and practical application of modern make-up materials such as latex, collodion, plastics and molded forms to create special character make-up. (i.e., aging man, animals, birds, and stylized imaginative characters.) Students will create special make-up for characters in well-known plays. This class will bear primary responsibility for the make-up of the play in rehearsal.

I. PERFORMANCE OBJECTIVES

A. Based on information given by the teacher, the student will trace the use of theatrical make-up from primitive times to the present.

B. The student will identify make-up materials.

C. The student will apply a base coat for make-up.

D. Given a particular character, the student will apply proper base, highlights, and lowlights.

E. Given the effects of aging, the student will complete a basic make-up in two stages of aging.

F. Given demonstrations on preparation and use of false hair, the student will apply a beard or other make-up involving the use of hair.

G. The student will select a stylized make-up and complete it on himself or another student.

H. Given a specific character, the student will use latex and other highly specialized materials to complete a character make-up.

I. Given a picture of a well-known person, or an easily recognized character from a play, the student will create a recognizable facsimile of the person's face.

J. Given a well-known children's play, the student will design the make-up for three of the major characters.

II. COURSE CONTENT

A. Rationale

Make-up is an integral part of good theatre. In high schools where there are the usual problems of minimal theatrical lighting and scenery, wise use of make-up frequently adds immeasurably to the amateur productions. Students who take this course benefit not only by learning the principles of make-up application, but also by getting at least a rudimentary knowledge of color and chiaroscuro.

Because the drama program varies so widely from school to school, the extent to which this course will be used is relative. In some schools, where the program warrants such, students may be requested to purchase student theatrical make-up kits. In other schools, this may be neither desirable or necessary. In schools where other groups request the help of the drama teacher, students from this class might be assigned as make-up crew for variety shows or other all school activities where make-up is necessary.

B. Range of subject matter

1. History of make-up

a. Primitive
b. Use of masks
c. Advent of realism

1. Change in staging
2. Change from traditional make-up

2. Make-up materials

a. Bases
b. Liners
c. Crepe hair
d. Plastic make-up
e. Special constructions

3. Color in make-up

   a. Light and shade
   b. Color wheel
   c. Shades of bases and liners
   d. Corrective make-up

4. Aging make-up

   a. Sculpted base
   b. The wrinkle
   c. Eye treatment
   d. Physical effects due to aging

      1) Eyes sink in
      2) Chin juts out
      3) Cheeks sag down
      4) Hair (ends split - thins)
      5) Head dips forward
      6) Features get softer and thicker

   e. Basic coloring principles

5. Crepe hair and wigs

   a. Preparation of material
   b. Application

      1) Beard
      2) Mustache
      3) Sideburns
      4) Eyebrows

6. Character make-up

   a. Facial anatomy
   b. Analyzing the character
   c. Adapting the make-up to the actor

7. Stylized make-up

   a. Clown
   b. Oriental
   c. Masks

8. Plastic make-up

   a. Nose putty
   b. Plastic wax
   c. Cotton and collodion
   d. Rubber masks
   e. Plastic masks

9. Make-up for children's theatre

   a. Animals
   b. Birds
   c. Imaginative characters

III. TEACHING STRATEGIES

OBJECTIVE A: Based on information given by the teacher, the student will trace the use of theatrical make-up from primitive times to the present.

1. Ask students to bring in pictures of masks from primitive cultures.

2. Have students give specific information on use of the mask in any of the following:

   a. Greek theatre
   b. Oriental theatre
   c. African tribal ceremonies
   d. American Indian culture
   e. Masks used in the theatre of realism
   f. Masks in contemporary theatre

   These reports may take the form of filmstrips, mock-up plus lecture, picture display, or others as desired by the teacher.

3. Have students read a play which requires the use of masks and discuss why the masks should or should not be used.

OBJECTIVE B: The students will identify make-up materials.

1. Ask students to bring to class samples of make-up

materials used in everyday life. Have them demonstrate the use of these materials.

2. Have students clip from magazines and newspapers articles concerning the new use of make-up and wigs by men and women and report on these articles to the class.

3. Have students identify according to use the following theatrical make-up materials:

   a. Grease paint
   b. Living colors
   c. Face powder
   d. Moist rouge
   e. Dry rouge
   f. Clown white
   g. Nose putty
   h. Liquid make-up
   i. Tooth enamel
   j. Black tooth enamel
   k. Spirit gum
   l. Collodion
   m. Crepe hair
   n. Derma wax
   o. Liquid latex
   p. Alginate

OBJECTIVE C: The student will apply a base coat for make-up.

1. The teacher demonstrates the application of a base coat and/or presents a filmstrip of same. Then have students apply each of the following:

   a. Stick grease paint base
   b. Soft grease paint base
   c. Water base such as cake make-up

2. Have the students apply different colors of base to achieve different effects such as age or youth, change of skin tone according to race such as Oriental, Indian, etc.

OBJECTIVE D: Given a particular character, the student will apply proper base, highlights, and lowlights.

1. Ask students to collect pictures of people of all races and ages.

2. Have students sketch a face and put in shadows in color as used in straight make-up. The teacher may provide a copy of the desired sketch.

3. Have students apply a straight make-up either to themselves or a classmate.

4. Have students experiment with the effects of different stage lighting on the make-up.

5. Have students shade the eyes differently to get different effects.

6. Have students use color to widen or narrow the nose on himself or a classmate.

7. Have students use color to make the cheekbones prominent and the face thin.

OBJECTIVE E: Given the effects of aging, the student will complete a basic make-up in two stages of aging.

1. Have students find as many pictures as they can of people who have aged. Have students categorize the pictures according to ages, such as age 35, age 50, and age 70.

2. Have students identify the steps in the aging process as they affect the face, posture, skin texture and hair of an individual.

3. Have students apply a make-up for middle age. Remind students to consider, as they apply the make-up, the health and emotional status of the character they are making-up.

4. Have students apply a make-up for old age. Remind students to consider, as they apply the make-up, the health and emotional status of the character they are making-up.

5. Have students experiment with the use of liquid latex while applying a make-up for old age.

6. Have students experiment with a skull cap or other device which simulates baldness.

OBJECTIVE F: Given demonstrations on preparation and use of false hair, the student will apply a beard or other make-up involving the use of hair.

1. Ask students to bring in pictures and sketches of different styles of mustaches, beards, sideburns, and eyebrows.

2. Have students prepare for use crepe hair, mohair, and synthetic hair.

3. Demonstrate to the student how to block out eyebrows with wax or other substances and apply new eyebrows.

4. Have the students design and apply two styles of mustaches.

5. Have the students design and apply two styles of sideburns.

6. Have the students apply a Van Dyke beard.

7. Have the student use false hair to create an unshaven effect.

8. Have the student design and apply a full beard which can be re-used.

9. Have those female students who desire to make-up as a male by applying a full beard, sideburns and mustache.

OBJECTIVE G: The student will select a stylized make-up and complete it on himself or another student.

1. Ask students to collect pictures of stylized make-ups.

2. Have the students design and apply a clown make-up.

3. Have students apply a make-up for a witch by using paints only.

4. Have the student apply a witch make-up and add protrusions.

5. Have the student make-up the hands to go with the face.

6. Have the student make a wig from synthetic hair to go with the make-up.

7. Have the student complete an oriental make-up.

8. Have the student complete a "mime" face.

9. Have the student design and apply make-up for a Commedia Dell'Arte character.

OBJECTIVE H: Given a specific character, the student will use latex and other highly specialized materials to complete a character make-up.

1. Have the student use make-up to shape two different noses.

2. Have students use materials for solid face shapes, to make a pointed chin.

3. Have student design a new shape for his own face and apply it.

4. Have students apply a double chin.

5. Have the student design and apply a make-up in which he uses collodion to create scars.

OBJECTIVE I: Given a picture of a well-known person, or an easily recognized character from a play, the student will create a recognizable fascimile of the person's face.

1. Have students read "Construction of Famous Faces" from Theatre Crafts, Vol. 4, September, 1970.

2. Have students list and discuss the steps in make-up described in this article. Assign students to groups of three to five.

3. Have students select from the following list of people a character, which they will make-up as a group project.

   a. Henry VIII as a young man
   b. Henry VIII as an old man
   c. Moses
   d. Abraham Lincoln
   e. Elizabeth I
   f. Robert E. Lee
   g. Hitler
   h. Richard II

OBJECTIVE J: Given a children's play, the student will design make-up for three major characters.

1. Have students collect color pictures of animals, and birds.

2. Have students study illustrations found in children's literature.

3. Have the student study his own face and decide which animal he most closely resembles, and make a sketch for make-up.

4. Have student make himself up as an animal.

5. Student will make-up himself or someone else as a character from one of the following:

   a. Wizard of Oz
   b. Beauty and the Beast
   c. Peter Rabbit
   d. Sleeping Beauty
   e. Little Red Riding Hood

6. Have students create an imaginary character and design an appropriate make-up.

7. Divide the class into groups. Ask each group to read a children's play and design and apply the make-up for three characters.

IV. STUDENT RESOURCES

A. State-adopted textbooks

Beck, Buys, Fleischhacker, Grandstaff and Sill. Play Production in the High School. National Textbook Co., Skokie, Illinois.

Ommanney, Katharine. The Stage and the School. McGraw-Hill, 1960.

B. Non-state-adopted supplementary materials

Theatre Crafts. September, 1969. Rodale Press, Inc., Make-Up "Twentieth Century Peruke Making." Bob Kelley.

Theatre Crafts, Vol. 4, No. 2, March/April, 1970. "A Man of Many Faces." Eddie Senz.

Theatre Crafts, Vol. 3, No. 5, October, 1969. "Make-Up: Teaching Make-Up" Nicholas Kepros.

Theatre Crafts, Vol. 4, No. 6, November/December, 1970. "Facing St." A look at some old and new face coverings.

MAX FACTORS HINTS ON THE ART OF MAKE-UP. (Booklets on basic principles of make-up, character make-up, Shakespeare's characters, etc. Max Factor Make-Up Studio, Hollywood, California.)

Simplified Make-Up. Theatre House, Inc. Dayton, Kentucky.

Whiting, Frank M. An Introduction to the Theatre. Harper & Brothers, 49 East 33rd Street, New York, New York.

V. TEACHER RESOURCES

A. Textbooks

Corey, Irene. The Mask of Reality. Anchorage, Kentucky: The Anchorage Press, 1968.

Barnes and Sutcliffe. On Stage, Everyone. Macmillan, 1961.

Corson, Richard. Stage Make-up. New York: F. S. Crofts and Co., 1942.

Gassner, John. Producing the Play and New Scene Technicians Handbook. Dryden Press, 1941.

Hunt, Karl and Douglas. Pantomine: The Silent Theatre. McClelland and Steward, Ltd., 1964.

Johnson. Drama for Classroom and Stage. A. S. Barnes and Co., Inc., Publisher, 1969.

Mackenzie, Frances. The Amateur Actor: A Theatre Handbook. Thomas Nelson and Sons, Ltd., 1958.

Matler, Spaulding, Skillen. Behind the Footlights. Silver Burdett, 1935. Revised.

Nagelberg, M. M. Drama in our Time. Harcourt, Brace and Co., 1948.

Nelms, Henning. Play Production. Barnes and Noble, Inc., 1952.

Oreglia, Giacomo. The Commedia Dell'Arte. Methuen and Co., Ltd., 1968.

White, Edwin. Acting and Stage Movement. Arc Books, Inc., 1963.

Listz, Rudolph G. The Last Word in Make-up. Second Edition, New York. Dramatists play service. Special photographs and a chapter on television make-up.

Knapp, Jack S. Technique of Stage Make-Up. Boston: Walter H. Baker Co., 1942. "A manual for use of Max Factor's Make-up."

Lane, Yodi. Stage Make-Up. Theatre House, Inc., Dayton, Kentucky.

Make-Up Magic. Theatre House, Inc., Dayton, Kentucky. Modern handbook for beginners and advanced students.

Modern Make-up. Theatre House, Inc., Dayton, Kentucky.

Photography and Television Make-up. Theatre House, Inc., Dayton, Kentucky.

B. Non-state-adopted supplementary materials

Dramatics - International Thespian Society. Cincinnati, Ohio. December, 1969. "A Latex Skin for Old Age Make-up," by Kelly Weaton.

Life - November 20, 1970. "The Old Age of Dustin Hoffman," by Richard Meryman.

Paramount Theatrical Supplies. Catalog. New York: Alcone Co. Excellent information on make-up.

Theatre Crafts. September, 1969. Rodale Press, Inc., Make-up. "Twentieth Century Peruke Making," by Bob Kelly.

Theatre Crafts, Vol. 4, No. 2, March/April, 1970. "A Man of Many Faces," by Eddie Senz.

Theatre Crafts, Vol. 4, No. 4, September, 1970. "Construction of Famous Faces," by Dick Smith.

Theatre Crafts, Vol. 3, No. 5, October, 1969. Make-up: "Teaching Make-Up," by Nicholas Kepros.

Theatre Crafts, Vol. 4, No. 6, November/December, 1970. "Facing It." A look at some old and new face coverages.

Theatre Crafts, Vol. 4, No. 5, October, 1970. Make-up: "Plastic Face."

Dramatics, Vol. XLII, No. 7, April, 1971. "The Frog Prince," by William Dreyer.

Dramatics, Vol. XLII, No. 7, April, 1971. "Improvising 'Alice'," by Mina Cubbon.

Dramatics, Vol. XLII, No. 7, April, 1971. "Genesis of a Children's Show," by Donna Jean Dreyer.

Dramatics, Vo. XLII, No. 7, April, 1971. "Quality Children's Theatre Pays Off," by Petie Dodrill.

Theatre Crafts, Vol. 5, No. 1, January/February, 1971. "The Psychological Effects of Masks," by Russell Graves.